

120

MELODIC BANJO
STUDIES
FOR THE
RIGHT HAND

ENGLISH AND AMERICAN NOTATIONS.

BY

T. P. TRINKAUS

PRICE 50 CENTS *Net b-d*

M. WITMARK & SONS

NEW YORK

CHICAGO

SAN FRANCISCO

LONDON

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MELBOURNE

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Witmark Popular Publications

FOR BANJO

AMERICAN AND ENGLISH NOTATION

Arranged by
T. P. Trinkaus



		Banjo Solo	Banjo and Piano
494	Shaky Eyes, March and Two-Step.....Armstrong & Clark	50...75	
495	Dutch Kiddies, Wooden Shoe Dance.....Geo. J. Trinkaus	50...75	
496	Every Little Movement (From Madame Sherry)...Karl Hoschna	30...50	
497	My Heart Has Learned to Love You, Now Do Not Say Good-Bye, Waltz.....Ernest R. Ball	50...75	
498	The King, Medley Overture....Arr. by T. P. & Geo. J. Trinkaus	60...90	
499	Madame Sherry, Selection.....Karl Hoschna	60...90	
500	Madame Sherry, Waltzes.....Karl Hoschna	60...90	
501	Honeymooning Honey in Bombay, Characteristic March and Two-Step.....Dave Reed	50...75	
502	Mimosa, Caprice.....A. Himan	50...	
503	Loving (Love Comes at Morning, Love Comes at Noon) From N. Y. Hippodrome Production, 1910-11.....Manuel Klein	30...50	
504	I Love the Name of Mary (From Barry of Ballymore) Chauncey Olcott & Ernest R. Ball	30...50	
505	My Land (From Barry of Ballymore) Chauncey Olcott & Ernest R. Ball	30...50	
506	Doctor Tinkle Tinker (From The Girl of My Dreams) Karl Hoschna	30...50	
507	Mother Machree (From Barry of Ballymore) Chauncey Olcott & Ernest R. Ball	30...50	
508	The Girl of My Dreams (From The Girl of My Dreams) Karl Hoschna	30...50	
509	To the Strains of the Wedding March (From Jumping Jupiter) Grace LeBoy	30...50	
510	Love-Sick, Barn Dance or Schottische.....Herbert Spencer	50...75	
511	Daddy Was a Grand Old Man, March and Two-Step. Leo Bennett	50...75	
512	Tie Your Little Bull Outside, Barn Dance or Schottische. James Brockman	50...75	
513	Down Where the Big Bananas Grow, March and Two-Step. Ted S. Barron	50...75	
514	The Frisco Rag.....Harry Armstrong	50...75	
515	Heart to Heart, Love Melody. Geo. J. Trinkaus & Ernest R. Ball	50...75	
516	Madame Sherry, March and Two-Step.....Karl Hoschna	50...75	
517	That's Yiddisha Love, March and Two-Step....James Brockman	50...75	
518	The Girl in the Train (Die Geschiedene Frau) Selection..Leo Fall	60...90	
519	Barry of Ballymore, Selection. Chauncey Olcott & Ernest R. Ball	60...90	
520	The Girl of My Dreams, Selection.....Karl Hoschna	60...90	
521	The Girl of My Dreams, March and Two-Step....Kard Hoschna	50...75	
522	Cheer Up Brothers (Glory, Glory Hallelujah).....Louis Weslyn	30...50	
523	Madame Sherry, Barn Dance or Schottische. (Intro. "Every Little Movement").....Karl Hoschna	50...75	
524	Teach Me to Pray.....Jessie Mae Jewitt	30...50	
525	School Comrades, March.....H. Englemann	50...75	
526	Boreas (A Northern Idylle) Suite Characteristic, "The Four Winds"—A.....Geo. J. Trinkaus	50...75	
527	Katie-Did (From Katie-Did).....Karl Hoschna	30...50	
528	I'm Falling in Love With Some-One (From Naughty Marietta).....Victor Herbert	30...50	
529	I'd Love to Be Loved By a Girl Like You.....Mae Rowland	30...50	
530	Homeland (From Katie-Did).....Karl Hoschna	30...50	
531	Sirocco (A Southern Serenade) Suite Characteristic, "The Four Winds"—B.....Geo. J. Trinkaus	50...75	
532	Naughty Marietta (Selection).....Victor Herbert	60...90	
533	Red Pepper (A Spicy Rag).....Henry Lodge	50...75	
534	Erius (An Eastern Dance) Suite Characteristic, "The Four Winds"—C.....Geo. J. Trinkaus	50...75	
535	Zephyr (A Western Episode) Suite Characteristic, "The Four Winds"—D.....Geo. J. Trinkaus	50...75	
536	Katie-Did, Selection.....Karl Hoschna	60...90	
537	When Sweet Sixteen, Selection.....Victor Herbert	60...90	
538	Good-Bye My Love, Good-Bye.....Ernest R. Ball	30...50	
539	The Thoroughbred, March and Two-Step.....H. Englemann	50...75	
540	Enchantment, Waltzes.....Walter Rolfe	60...90	
541	A Game of Tag, Humoresque.....Geo. J. Trinkaus	50...75	
542	Katie-Did, Barn Dance or Schottische.....Karl Hoschna	50...75	
543	Katie Did, March and Two-Step.....Karl Hoschna	50...75	
544	Witmark College Medley.....Arr. by T. P. & Geo. J. Trinkaus	60...90	
545	For Every Boy Who's Lonely, There's a Girl Who's Lonely Too (From Dr. De Luxe)....Karl Hoschna	30...50	
546	No One But You (From Dr. De Luxe).....Karl Hoschna	30...50	
547	The Duchess, Selection.....Victor Herbert	60...90	

125
**MELODIC BANJO
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ENGLISH AND AMERICAN NOTATIONS.

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T. P. TRINKAUS

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THIS collection of Banjo Studies was written by Mr. Trinkaus for improving the technic and giving the fingers of the right hand the necessary flexibility. There are 120 examples in the book and all have a strong melodic tendency, making them interesting as well as beneficial; they can be successfully used in conjunction with any Banjo Method. Each number should be practiced slowly, gradually increasing the tempo, until proper speed is attained. The result will be astonishing to both amateur and professional. Both **ENGLISH** and **AMERICAN** notation are used.

THE PUBLISHERS.

Trinkaus' Melodic Banjo Studies

3

Left hand fingering

- 1 - Fore finger
- 2 - Middle finger
- 3 - Ring finger
- 4 - Little finger

For the Right Hand

American Notation

Right hand fingering

- x - Thumb
- .
- .. - Middle finger
- ... - Ring finger

by T.P. TRINKAUS

The image displays nine numbered musical staves, each representing a different study. The music is written in D major (two sharps) and common time (C). The notation includes various rhythmic values, accidentals, and fingerings. The first staff (1) includes a key signature change to D major and a common time signature. The subsequent staves (2-9) continue the studies with increasing complexity in rhythm and fingering. The notation includes various rhythmic values, accidentals, and fingerings. The first staff (1) includes a key signature change to D major and a common time signature. The subsequent staves (2-9) continue the studies with increasing complexity in rhythm and fingering. The notation includes various rhythmic values, accidentals, and fingerings.

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10.

11.

12.

13.

14.

15.

16.

17.

* x-x means to glide the thumb from one string to another

This musical score consists of ten staves, numbered 18 through 27. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and frequent use of slurs. Above the notes, there are numerous 'x' marks and vertical dots, likely indicating specific rhythmic values or performance instructions. The staves are arranged vertically, and each staff concludes with a double bar line and a repeat sign. The notation is dense and intricate, typical of early 20th-century musical manuscripts.

This musical score consists of ten staves, numbered 28 through 36. Each staff is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is characterized by a complex, rhythmic pattern featuring sixteenth and thirty-second notes, often beamed together. Above many of the notes, there are 'x' marks, likely indicating fingerings or specific articulations. The staves are arranged vertically, with each staff ending in a repeat sign and a double bar line. The overall style is that of a technical exercise or a short piece from a piano method book.

37. 

38. 

39. 

40. 

41. 

42. 

43. 

44. 

45. 

46. 

47.

48.

49.

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52.

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55.

56.

57. 

58. 

59. 

60. 

61. 

62. 

63. 

64. 

65. 

This musical score consists of nine staves, numbered 66 through 74. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a single melodic line. Measures 66 through 70 feature a series of eighth-note patterns, often with beamed sixteenth notes, and are marked with 'x' above the notes. Measures 71 through 74 continue this pattern, with some measures showing a triplet of eighth notes. The score concludes with a double bar line and a repeat sign at the end of each staff.

75.

76.

77.

78.

79.

80.

81.

82.

83.

This musical score consists of nine staves, numbered 84 through 92. Each staff is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes many 'x' marks, likely indicating fingerings or specific performance techniques. The staves are arranged vertically, and the music flows from measure 84 at the top to measure 92 at the bottom. The notation is dense, with many notes and rests, and the 'x' marks are placed below the notes, often indicating a specific finger or a particular articulation.

This musical score page contains nine staves of music, numbered 93 through 101. The music is written for piano and is in the key of D major (indicated by two sharps: F# and C#). The time signature is common time (C).
Measures 93 through 97 are in 2/4 time. Each measure consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of eighth notes, often marked with 'x' to indicate specific notes or rests.
Measures 98 and 99 are in 6/8 time. The treble staff continues with a melodic line, while the bass staff features a more complex accompaniment with chords and moving lines.
Measures 100 and 101 return to 2/4 time. The notation continues with similar melodic and rhythmic patterns as the previous measures.
Each staff concludes with a double bar line and a repeat sign, indicating the end of the musical phrase for that measure.

102. 

103. 

104. 

105. 

106. 

107. 

108. 



109. 

110. 

111. 

112. 

113. 

114. 

115. 

116. 

117. 

118. 

119. 

120. 

Trinkaus' Melodic Banjo Studies

Left hand fingering

- 1 - Fore finger
- 2 - Middle finger
- 3 - Ring finger
- 4 - Little finger

For the Right Hand

English Notation

Right hand fingering

- x - Thumb
- - Fore finger
- .. - Middle finger
- ... - Ring finger

by T.P. TRINKAUS

1. *Left hand fingering*
Right hand fingering
 by T.P. TRINKAUS

2. *Left hand fingering*
Right hand fingering

3. *Left hand fingering*
Right hand fingering

4. *Left hand fingering*
Right hand fingering

5. *Left hand fingering*
Right hand fingering

6. *Left hand fingering*
Right hand fingering

7. *Left hand fingering*
Right hand fingering

8. *Left hand fingering*
Right hand fingering

9. *Left hand fingering*
Right hand fingering

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10. *C*

11. *C*

12. *C*

13. *C*


14. *C*


15. *C*


16. *C*


17. *C*


* x—x means to glide the thumb from one string to another


18. 


19. 


20. 


21. 


22. 

23. 

24. 

25. 

26. 

27. 

This musical score consists of ten staves, numbered 28 through 36. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The notation includes eighth and sixteenth notes, often beamed together in groups. There are numerous 'x' marks placed above specific notes, likely indicating fingerings or accents. Vertical lines (bar lines) divide the measures. At the end of each staff, there is a double bar line followed by a repeat sign (two dots) and a key signature change symbol (two flats, indicating B-flat major or D-flat minor). The overall style is that of a classical piano exercise or a short piece.

This musical score is for guitar, spanning measures 37 to 46. It is written in treble clef with a common time signature (C). Measures 37 through 43 are in 4/4 time, while measures 44 through 46 are in 6/8 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Many notes are marked with an 'x' above them, indicating fretted positions. Dynamic markings like 'v' (pizzicato) and 'x' (harmonic) are present. The score concludes with a double bar line and a repeat sign in measure 46.

The image displays ten staves of musical notation, numbered 47 through 56. Each staff begins with a treble clef and a common time signature (C). The notation is highly complex, featuring numerous beamed sixteenth and thirty-second notes, often with slurs. Above many notes are 'x' marks, and some notes have double dots above them. Vertical lines (possibly breath marks or phrasing slurs) are placed below the staves at regular intervals. Each staff concludes with a double bar line and a repeat sign. The overall style is characteristic of early 20th-century musical notation, possibly for a piano or organ.

57. 

58. 

59. 

60. 

61. 

62. 

63. 

64. 

65. 

Measures 66 through 74 of a musical score. The notation is in treble clef with a common time signature (C). The music features complex rhythmic patterns, including many triplets and sixteenth notes. There are numerous 'x' marks above the notes, likely indicating fingerings or specific articulations. The measures are numbered 66, 67, 68, 69, 70, 71, 72, 73, and 74. The notation includes various accidentals and dynamic markings.

75.

76.

77.

78.

79.

80.

81.

82.

83.

This musical score consists of nine staves, numbered 84 through 92. Each staff is written in treble clef with a common time signature (C). The music is a continuous melodic line with a complex, rhythmic pattern. The notation includes many beamed eighth and sixteenth notes, often with accents. There are also occasional quarter notes and half notes. The piece concludes with a double bar line and a repeat sign at the end of each staff. The overall style is characteristic of early 20th-century piano music.

This musical score page contains nine staves of music, numbered 93 through 101. The notation is for a piano accompaniment, featuring a treble and bass staff for each measure. The time signature is common time (C). The key signature is one flat (B-flat). The music is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes. The first five staves (93-97) are in common time and feature a complex, fast-moving melody in the treble staff, with the bass staff providing a steady, rhythmic accompaniment. The sixth staff (98) is in 6/8 time and features a more melodic, flowing line in the treble staff, with the bass staff providing a steady, rhythmic accompaniment. The seventh staff (99) is in 6/8 time and features a more melodic, flowing line in the treble staff, with the bass staff providing a steady, rhythmic accompaniment. The eighth staff (100) is in common time and features a more melodic, flowing line in the treble staff, with the bass staff providing a steady, rhythmic accompaniment. The ninth staff (101) is in common time and features a more melodic, flowing line in the treble staff, with the bass staff providing a steady, rhythmic accompaniment. The page concludes with a double bar line and repeat dots.



111. 

112. 


113. 

114. 

115. 

116. 

117. 

118. 

119. 

120. 

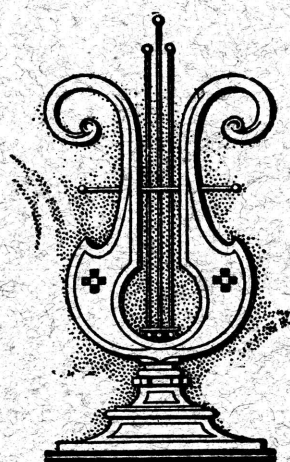
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AMERICAN AND ENGLISH NOTATION

Arranged by

T. P. Trinkaus

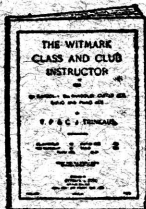


		Banjo Solo	Banjo and Piano
548	Doctor De Luxe, Selection.....	Karl Hoschna	60...90
549	Any Girl Looks Good in Summer, March and Two-Step.	Phil Schwartz	50...75
550	Baby Rose, March and Two-Step.....	Geo. Christie	50...75
551	The Heart-Breakers, Selection.....	Orlob & Gideon	60...90
552	On Wings of Love, A Reverie.....	Theo. Bendix	50...75
553	Buffalo Bill's Farewell, March and Two-Step.....	Wm. Sweeney	50...75
554	I Love, Love (I Love You, Dear) (From The Red Widow)	Chas. J. Gebest	30...50
555	If I Had a Hundred Hearts (From The Heart-Breakers)	Harold Orlob	30...50
556	My Old Town (From Around the World).....	Manuel Klein	30...50
557	I Leave It to You (From The Campus).....	Walter De Leon	30...50
558	We Will Go, Go, To Go Go (From The Red Widow)	Chas. J. Gebest	50...75
559	The Girl I'll Call My Sweetheart, Must Look Like You, Waltz (From Macushla).....	Chauncey Olcott & Dan J. Sullivan	50...75
560	Try and Make Your Neighbors Happy (Is Everybody Happy) (From The Campus).....	Walter De Leon	30...50
561	With The Twinkle in Her Eye (From Macushla)	Ernest R. Ball	30...50
562	Doctor De Luxe, Barn Dance or Schottische.....	Karl Hoschna	50...75
563	The Roulette Reel, A Parisian Prance.....	Henry Lodge	50...75
564	It's A Long Lane That Has No Turning (From Around the World).....	Manuel Klein	30...50
565	Little Maggie Brady, Waltz.....	Geo. Evans	50...75
566	If All My Dreams Were Made of Gold, I'd Buy The World For You, Waltz.....	Geo. Christie	50...75
567	The Surprise, Medley Overture, arr. by T. P. & Geo. J. Trinkaus		60...90
568	Down In Sunshine Valley, March and Two-Step	George Christie	50...57
569	The Hoola Boola Glide, Barn Dance or Schottische	George Christie	50...57
570	Driving Home the Cows From Pasture.....	Armstrong & Clark	30...50
571	I Want a Regular Man (From The Wall Street Girl)	Hapgood Burt	30...50
572	Blarney of Killarney, Waltz, (From Around the World).....	Manuel Klein	50...75
573	The Red Widow, Selection.....	Chas. J. Gebest	60...90
574	In Meadow Land, Idylle.....	Theo. Bendix	50...75
575	As Long as the Band Will Play.....	Felix Arndt	30...50
576	Steeple Jack.....	Armstrong & Clark	30...50
577	The Enchantress, Selection.....	Victor Herbert	60...90
578	Pirouette, Pas Seul.....	Herman Finck	50...75
579	Cherry Circle, March and Two-Step.....	L. Harry Freeman	50...75
580	Klown Kapers, March and Two-Step.....	Ernest R. Ball	50...75
581	Haunting Rag.....	Julius Lensburg	50...75
582	Oriental Maidens, Two-Step Intermezzo.....	Roy H. King	50...75
583	Lady Angeline, March and Two-Step.....	George Christie	50...75
584	Till the Sands of the Desert Grow Cold.....	Ernest R. Ball	30...50
585	They Gotta Quit Kickin' My Dawg Aroun', March and Two-Step	Cy Perkins	50...75
586	That's What I Call a Good Time, Waltz.....	George Christie	50...75
587	Black Diamond Rag.....	Henry Lodge	50...75
588	Spooky Spooks, Novelette.....	Howard Dalton	50...75
589	I Like a Girl with a Smile Like You, Waltz.....	Jones & Deely	50...75
590	I Always Knew the Girl I'd Love Would Be a Girl Like You, Waltz.....	George Christie	50...75
591	How Would You Like to Make Love to Me, Waltz,	George Christie	50...57
592	An Esquimo Wedding, Dance and Invocation, (A Polar Suite—A).....	Geo. J. Trinkaus	50...75
593	The Playful Polar Bears, Dance Humoresque, (A Polar Suite—B).....	Geo. J. Trinkaus	50...75
594	An Esquimo Lullaby, Berceuse, (A Polar Suite—C).....	Geo. J. Trinkaus	50...75
595	The Dog Train, A la Scherzo, (A Polar Suite—D).....	Geo. J. Trinkaus	50...75
596	Tokio Rag.....	Henry Lodge	50...75
597	Home Is Where the Heart Is (Home, Sweet Home) (From Under Many Flags).....	Manuel Klein	30...50
598	Isle O'Dreams (From the Isle O'Dreams).....	Ernest R. Ball	30...50
599	Sweetheart, Let's Go A-Walking, (I Know I Told You Yesterday) (From Under Many Flags).....	Manuel Klein	30...50

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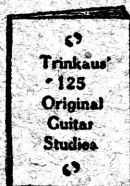
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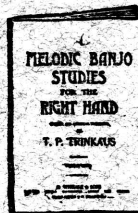
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By T. P. TRINKAUS

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